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THE ART WEALTH OF ENGLAND.

A SERIES OF PHOTOGRAPHS, REPRESENTING FIFTY OF THE MOST REMARKABLE WORKS OF ART CONTRIBUTED ON LOAN TO THE SPECIAL EXHIBITION AT THE

SOUTH KENSINGTON MUSEUM, 1862.

SELECTED AND DESCRIBED

BY

J. C. ROBINSON, F.S.A.

MEMBER OF THE ACADEMY OF FINE ARTS OF FLORENCE, AND OF ST. LUKE AT ROME, ETC.

SUPERINTENDENT OF THE ART COLLECTIONS OF THE SOUTH KENSINGTON MUSEUM.

THE PHOTOGRAPHS BY C. THURSTON THOMPSON.

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BY MESSRS. P. AND D. COLNAGHI, SCOTT, AND CO.

1862.

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INTRODUCTION.

THE remarkable Collection of Objects of Art illuſtrated by the preſent work, was brought together under circumſtances, which will be beſt explained by reprinting ſome extracts from the official documents authorizing its formation.

Copy of Minute directing the Formation of the Collection.

SPECIAL EXHIBITION OF WORKS OF ART ON LOAN, 1862.

At South Kenſington, the 19th day of June, 1861.

BY THE RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF HER MAJESTY'S MOST HONOURABLE PRIVY COUNCIL ON EDUCATION.

THE forthcoming International Exhibition of 1862 *being likely to cauſe a great increaſe in the number of viſitors to the Muſeum, and as the New Courts, now in courſe of conſtruction, will by the time of the opening of the Exhibition be ready to receive collections, it is deſirable on that occaſion to extend, in a ſpecial manner, the ſyſtem, which has hitherto been ſo ſucceſsful, of receiving fine Works of Art on loan.*

" It is therefore the intention of the Department to aſſemble together in 1862 *a ſpecial collection of Works of Art, in categories analogous to thoſe repreſented in the Art Muſeum, with the view, more particularly, of bringing together for temporary exhibition, the fineſt known ſpecimens of their ſeveral kinds in this country. Without for the preſent ſetting forth any definite ſcheme, objects in the following categories may be ſpecified:—Decorative works in Metal of the Mediæval and more recent periods; gold and ſilver plate. Bronzes. Decorative Arms and Armour. Jewellery. Enamels. Earthenware and Porcelain. Carvings in Ivory and other materials. Decorative Furniture, Miniatures, &c.*

" Mr. J. C. Robinſon, the Superintendent of the Art Collections, is charged with the execution of this Minute.

" By order of the Committee of Council on Education.

HENRY COLE, *Secretary.*"

As the time approached for the actual realization of the project, a Committee of gentlemen, amateurs of the fine arts, was formed to aſſiſt in the work of procuring ſpecimens;—ſee the following " Minute" and Liſt of Names :—

INTRODUCTION.

SUBSTANCE OF MINUTE DATED MARCH, 1862.

Special Exhibition of Works of Art on Loan of the Mediæval, Renaiſſance, and more recent epochs.

THE Lords of the Committee of Council on Education have directed the formation, at the South Kenſington Muſeum, of a Collection of Fine Works of Art, of bye-gone periods, on loan, to be opened in June, 1862, and have invited the aſſiſtance of noblemen and gentlemen, eminent for their knowledge of art, in promotion of this object. The following have conſented to act as a Committee:—

Addington, Samuel, Eſq.
Aſhburton, Lord.
Atkinſon, J. B., Eſq.
D'Azeglio, His Excellency the Marquis.
Barker, Alexander, Eſq.
Beck, Rev. J.
Bentinck, G. C., Eſq., M.P.
Botfield, Beriah, Eſq., M.P.
Carpenter, W. H., Eſq.
Catt, Henry, Eſq.
Coxe, Rev. H. O.
Curzon, The Honourable R.
De L'Iſle and Dudley, Lord.
Dilke, Sir C. Wentworth, Bart.
Durlacher, H., Eſq.
Eaſtlake, Sir Charles L., P.R.A.
Fairholt, F. W., Eſq.
Farrer, Meſſrs.
Farquhar, Harvie M., Eſq.
Fiſher, R., Eſq.
Franks, A. W., Eſq.
Fortnum, C. D. E., Eſq.
Garrard, Sebaſtian, Eſq.
Gladſtone, Rt. Hon. W. E., M.P.
Gregory, W. H., Eſq., M.P.
Greſley, Sir Thomas, Bart.
Hamilton, His Grace the Duke of.
Holmes, R. R., Eſq.
Hope, A. J. B. Beresford, Eſq, M.P.
Hope, Henry T., Eſq.
Hunt, John, Eſq.
Huth, Louis, Eſq.
Kane, Sir Robert.
Lennox, Lord Henry, M.P.
Madden, Sir Frederick.
Marryat, Joſeph, Eſq.
Marochetti, The Baron.
Maſkell, W., Eſq.
Miller, Samuel Chriſty, Eſq.
Morland, G. H., Eſq.
Murray, John, Eſq.
Napier, Robert, Eſq.
Neſbitt, Alexander, Eſq.
Parry, Gambier T., Eſq.
Phillipps, Sir T., Bart.
Powis, Earl of.
Rock, The Very Rev. Dr.
Rothſchild, Sir Anthony, Bart., M.P.
Rothſchild, Baron Lionel, M.P.
Rothſchild, Baron Mayer, M.P.
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Scott, Sir F. E., Bart.
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Waring, J. B., Eſq.
Waterton, E., Eſq.
Watſon, C. Knight, Eſq.
Webb, John, Eſq.
Weſtwood, J. O., Eſq.
Woodward, B. B., Eſq.
Whitehead, T. M., Eſq.
Wyatt, M. Digby, Eſq.

*"The Practical carrying out of the Exhibition is entruſted to Mr. J. C. Robinſon."**

The Exhibition opened in June, 1862, and compriſed upwards of nine thouſand ſpecimens, the property of about five hundred contributors, a liſt of whom is appended to this notice. By univerſal conſent it has been admitted that the collection far exceeded all previous gatherings

* Mr. R. H. S. Smith, A.M., F.S.A., Aſſiſtant Keeper of the Art Collections, was appointed Secretary to the Committee.

Buxton, Sir Robert, Bart.
Cambridge, H.R.H. the Duke of.
Cambridge, Mayor and Corporation of.
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Clare College.
Chriſt's College.
Corpus Chriſti College.
Pembroke College.
St. John's College.
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Canning, Mrs. Gordon.
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Carruthers, C. B., Eſq.
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Cawdor, Earl of.
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Falcke, I., Eſq.
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Murray, C. Scott, Eſq.
Murray, the Hon. Mrs. Scott.
Napier, R., Eſq.

of the ſame nature; indeed, it may be ſaid that a great majority of the fineſt works of Decorative Art actually exiſting in this, the richeſt country of the world in ſuch treaſures, was on this occaſion brought together. During the ſix months (June to November incluſive) in which the Collection was exhibited, it was viſited by upwards of 900,000 perſons. A deſcriptive Catalogue was publiſhed in ſeparate parts, during the continuance of the Exhibition, the joint production of ſeveral eminent archæologiſts and writers on art, and to it reference may be made for a body of varied and minute information on the various claſſes of works now illuſtrated. In the notices of the preſent ſpecimens the writer has freely availed himſelf of the deſcriptions given in the Catalogue, and the names of the ſeveral gentlemen, his colleagues in that work, by whom the reſpective deſcriptions were originally written, will be readily found therein.

LIST OF CONTRIBUTORS TO THE EXHIBITION.

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Acton, Mrs. Stackhouſe.
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Bowyer, C., Eſq.
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Williamſon, Rev. E. R.
Wilkinſon, Norman, Eſq.
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„ College.
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Bodleian Library.
Corpus Chriſti College.
Exeter College.
Jeſus College.
New College.
Oriel College.
Queen's College.
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Rothſchild, Baron Lionel de, M.P.
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Ruſſell, Rev. Dr.
Rutland, Duke of.
Rutter, E., Eſq
Ryan, Rev. W.
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Sambrooke, T. G., Eſq.
Sanford, Ed. A., Eſq.
Sanford, W. Ayſhford, Eſq.
Saſs, H. W., Eſq.
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Sebright, Sir T., Bart.
Seymour, Alfred, Eſq.
Seymour, H. Danby, Eſq., M.P.
Siſſmore, H. T., Eſq.
Slade, Felix, Eſq.
Slee, Robt., Eſq.
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Smith, George R., Eſq.
Smith, Martin T., Eſq., M.P.
Smith, Miſs Alicia.
Smith, Miſs.
Smith, R. H. S., Eſq.
Sneyd, Rev. Walter.
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Spencer, the Earl.
Stamford and Warrington, Earl of.
Stanhope, H. Scudamore, Eſq.
Stanhope, the Earl.
Steeple Aſton, Churchwardens of.
Stephens, Mrs. Lyne.
Stewart, W., Eſq.
Stewart, I. M., Eſq.
Stirling, William, Eſq., of Keir, M.P.
Stoneyhurſt College.
Stopford, W. B., Eſq.
Stourton, Lady.
Strangford, Viſcount.
Stuart de Rotheſay, Lady.
Stuart, William, Eſq.
Talbot de Malahide, Lord.
Taunton, Lord.
Taylor, Rev. Montague.
Téléki, La Comteſſe Harley.
Temple, Mrs.
Thackery, Miſs.
Thompſon, F., Eſq.
Throckmorton, Sir Robert, Bart.
Tickell, Rev. Geo.
Tite, W., Eſq., M.P.
Toovey, J., Eſq.
Townſend, Lieut. John.
Trevelyan, Sir W. C.
Trinity College, Dublin.
Turner, Mrs.
Turner, R. S., Eſq.
Tyndale, J. W. Warre, Eſq.
Vane, H. Morgan, Eſq.
Vaughan, Henry, Eſq.
Verney, Sir H., Bart., M.P.
Waldegrave, Frances, Counteſs of.
Walker, Robt., Eſq.
Walrond, J. W., Eſq.

THE ART WEALTH OF ENGLAND.

CHAIR of State in wrought and chiſelled iron, ſaid to have been preſented by the city of Augſburg to the Emperor Rudolph II. Made by Thomas Ruker, 1574.

Lord Folkeſtone, Longford Caſtle.

This magnificent work of art may be deſcribed as ſomewhat reſembling an antique curule chair, formed by four hollow quadrangular ſupports of wrought iron; two of theſe riſe at the angles behind, ſo as to ſuſtain a lofty back ſurmounted by a pediment of three heights; the other two form the arm-reſts in front, and beneath, the whole four are curved and narrowed, ſo as to meet in a centre under the ſeat. From this maſſive centre deſcends the fourfold baſe on which the chair reſts; this is formed of ſimilar quadrangular framework, ſhaped in a ſcroll form, with pedeſtals for ſtatuettes, and terminating in ſquare feet or baſes, finiſhed with groteſque maſks.

The whole ſurface above and below, is chiſelled with ornaments of the moſt complicated character in full relief, undercut in a truly wonderful manner, ſurrounding medallions with claſſical and other ſubjects; four ſtatuettes with inſcriptions, viz.:—Ulyſſes, Penelope, Achilles, and "Briſeida," remain on the baſe, and beneath the centre boſs are two female demi-figures, with long ſerpent tails, convoluted and ingeniouſly contrived to give additional ſtability to the lower framework of the chair.

In the centre of the upper part of the back is the ſubject, viz., Nebuchadnezzar's Dream, which gives its character to the whole deſign of the work; the king is aſleep in a curtained bed, his crown and ſceptre beſide him, while at the foot of the bed by the drawn curtains, ſtands the apparition of the gigantic figure of which he dreamed. Behind is the ſcene of Daniel interpreting the dream. In a ſmaller panel above is the ſubject of the Final Judgment, Chriſt ſeated in glory, with the rainbow under his feet, the righteous and the wicked gathered before him. The upper band acroſs the back of the chair is occupied with an elaborate repreſentation of a Roman Triumph, the figures finiſhed on both ſides with ſurpriſing ſkill. A lower and narrower band is alſo minutely worked with a proceſſion of numerous figures. The ſubjects throughout ſeem contrived to refer to the interpretation of the king's dream reſpecting the four monarchies, of the laſt of which, the Roman, the artiſt was willing to regard the Emperor Rudolph as the head; his portrait buſt occupies a ſmall medallion near the top of the chair, beneath the arms of the city of Augſburg; the Emperor Rudolph II, it is well known, was an ardent amateur and collector of works of art.

On the central knop beneath the ſeat is modeſtly engraved, in a little cartouche, the name of the artiſt of this extraordinary, and perhaps altogether unequalled work in iron, "Thomas Ruker;" and on the other ſide, in a ſimilar cartouche, "Fecit, anno 1574."

The original velvet covered braces for the ſeat, with ſilk taſſels, and back and arm-cuſhions ſtill remain. Height of the back, 4 ft. $3\frac{1}{2}$ in.

crocketed ribs ſupporting a finial, the interſpaces filled with an imbricated pattern. An inſcription round the baſe, in Gothic characters, reads:—Super WA montes TER ſſabant (*ſit*) HIL aque M, making, with the quotation from the 103rd Pſalm (104th authorized verſion), a play on the donor's name. This beautiful piece of Gothic plate is of Engliſh work, and was preſented to the College, in 1493, by Walter Hill. Height, 14¾ in.; diameter, 5 in.

6.

SHIP (*Vaiſſeau à mât*) in old Sèvres Porcelain.

Her Majeſty the Queen, Buckingham Palace.

The ground colour is *bleu de roi*, with dotted circles in gold, and green borders; at each end is the uſual faſciculated ornament and dolphin's head. The cover repreſents a maſt, with white flag diapered with gold *fleur-de-lys*, white ſhrouds, and green pierced imbrications between, with white border on each ſide painted with wreaths of flowers. The oval medallion in front, brilliantly painted, repreſents a Group of Peaſants in a landſcape. Date, 1758. Height, 17¼ in.

7.

CARVED Ivory Tankard, mounted in ſilver-gilt. Flemiſh work, 17th century.

Robert Napier, Eſq. Weſt Shandon, Dumbartonſhire.

The drum is richly carved with a mythological ſubject, the Marriage of Jupiter and Juno, &c. On the cover, which is in ivory, is a beautiful frieze of amorini, &c. An exquiſitely finiſhed Flemiſh tankard, circa 1650. Extreme height, 11 in.

8.

THE "Falcon Cup." Circa 1550.

Clare College, Cambridge.

Silver-gilt cup, in form of a falcon, ſtanding on an oblong coffret, which forms a pedeſtal. The bird and the lid of the coffer are wrought in *repouſſé* work, and finiſhed with the graver. The ſides of the coffer are engraved with foliated groteſques, and in front is a medallion with a laurelled buſt; ring handles are attached to the ends. The bird is ſo arranged as to ſtand without the pedeſtal. German work, circa 1550.

This cup was left to the College by Dr. William Butler, a former fellow, phyſician to King James I, and a celebrated perſonage in his time. Fuller, in his "Worthies," ſays of him, that "he was better pleaſed with preſents than money, loved what was pretty rather than what was coſtly, and preferred rarities before riches." Dr. Butler died in 1617, aged 83. The cup is referred to in College documents, from that time downwards, as "Dr. Butler's Falcon Cup." Height, 11¼ in.

9.

SILVER-GILT Standing Cup and Cover. German work, dated 1580.

The Duke of Hamilton.

In the body of the cup, the cylindrical centre, with ſix boſſes at the bottom, and as many projecting lobes at the top, are ornamented with numerous medallions of claſſical ſubjects of heathen gods and goddeſſes of

2.

BIBERON or Water Pot in "*Faïence de Henri deux.*" Circa 1540-50.

Andrew Fountaine, Esq. Narford Hall, Norfolk.

This moſt beautiful piece is certainly one of the fineſt pieces of *Henri deux* ware extant. Its general ſhape is oviform or pear ſhaped, the ſpherical or wideſt portion being uppermoſt. More correctly ſpeaking, the body is divided into two portions; the lower and ſmaller one, ſupported on a moulded foot, being in ſhape like a ſmall campaniform vaſe or bell, crowned with an elegant group of mouldings; on this reſts the larger half of the body, which forms a ſomewhat flattened ſphere, round the centre of which is a projecting torus or twiſted cable moulding; a ſhort moulded neck ſurmounts this, and the mouth is cloſed in with a flat cover, forming two ſemi-circular valves, hinged on a central tranſverſe bar or pin. A ſhort tubular ſpout, richly moulded, projects at an obtuſe angle from the upper portion; underneath, or at the baſe of which, is a maſk in relief ſurrounded with ſtrap-work or cartouche ornament. A circular bucket or ſuſpenſion handle, in three diviſions, of moſt elegant deſign, ſpans the piece. The inlaid ornamentation, with which the ſurface of the vaſe is entirely covered, conſiſts of the richeſt interlaced band or ſcroll work, roſettes, ſtrings of guilloche ornament, &c., in a brilliant reddiſh colour. A curved band or faſcia, on the neck or margin of the piece, has a row of ciphers, being the letters A M, elegantly arranged as a decorative monogram. Although there are no armorial bearings, there can be little doubt that this monogram is that of the Conſtable Anne de Montmorency. Extreme height to top of handle, 9¼ in.; diameter at wideſt part, 5 in.

3.

GOTHIC ſilver-gilt Proceſſional Croſs of the 15th century.

H. R. H. The Duc d'Aumale.

This large and moſt elaborate work is enriched with ſtatuettes of ſaints, and a profuſion of Gothic ornament. The ſurface is overlaid with open tracery, of rich deſign, on a ground of blue and green enamel. It is of French or Swiſs work, of the ſecond half of the 15th century, and was formerly one of the principal treaſures of the Soltykoff Collection. Height, 3 ft. 10 in.; width, 2 ft. 3 in.

4.

BRONZE Group of Samſon ſlaying a Philiſtine, by Adrian Fries.

The National Gallery of Edinburgh.

Inſcribed on the baſe, "Adrianus Fries Hagienſis Batvvs f. 1612." This fine bronze is an imitation, on a reduced ſcale, with many variations, from the marble group by the artiſt's maſter, Giovanni Bologna, mentioned in Vaſari's notice of the latter. Height, 2 ft. 6 in.

5.

SILVER-GILT Salt Cellar of old Engliſh work. Date, 1493.

New College, Oxford.

This piece has a looſe pyramidal cover; the ſtem is hour-glaſs ſhaped ornamented with a *repouſſé* twiſted pattern and gadroons, with circlets of pierced Gothic creſting; the apex of the cover is formed of

13.

SILVER-GILT Cup and Cover. Engliſh work, dated 1507.

Chriſt's College, Cambridge.

This piece ſtands on a projecting baſe, in form of a Tudor roſe, 1¼ in. deep, battlemented, ornamented with *repouſſé* boſſes and ſtamped running enrichments; and having holes pierced round it, as if ſome ornament, now loſt, had been formerly riveted on. The ſurface of the cup is engraved with a diaper of the Tudor roſe and portcullis, with daiſies or marguerites at each interlacing of the pattern, probably in alluſion to the Foundreſs' name, Margaret. The cover is battlemented and ſimilarly diapered, and ſurmounted by a hexagonal ornament, compoſed of ſix portculliſes, with a finial of four marguerites and a Tudor roſe. Probably a piece of the Foundreſs' plate, left to the College by her will as before mentioned. Engliſh work; plate mark, a ſmall *k* in church text, of the year 1507. Diameter of baſe, 5½ in.; height, 9½ in.

14.

CANDLESTICK in rock cryſtal and ſilver. Engliſh Elizabethan period.

E. A. Sanford, Eſq.

Formed of five pieces of rock cryſtal, mounted in ſilver; the loweſt piece, forming the baſe, is pyramidal, with ſilver egg and tongue border; it is ſupported on four claw and ball feet; above this are four figures of ſatyrs, ſupporting a quadrangular piece of cryſtal and two eagles, with ſmall ſphinx ornaments between, over this again paſſes a cryſtal beam, placed horizontally, at each end of which is a perforated ſilver ſconce, and in the centre, a ſmall ſphinx ornament. Fine Engliſh work of the ſecond half of the 16th century. Height, 9¾ in.

15.

BRONZE Ewer. Italian *cinque-cento* work.

The Duke of Buccleuch.

Adorned in relief with maſks, garlands, and other motives of Italian *cinque-cento* ornamentation. Italian work, circa 1500-20. Similar in ſtyle to the engraved deſigns, for ſimilar objects, of Agoſtino Veneziano. Height, 14 in.

16.

CANDLESTICK, in *Henri deux* ware.

Andrew Fountaine, Eſq. Narford Hall, Norfolk.

The admirable candleſticks are perhaps the moſt intereſting and original types of this ware. From their complexity and elaborate profuſion of detail, it is almoſt impoſſible to give an adequate idea of them by mere deſcription.

The general ſhape is that of a tall ſtalk or ſtem, riſing from a wide and flat circular baſe in many ſtages, gradually tapering from the baſe to the ſummit; the forms of each diviſion are admirably varied and contraſted with each other, and are ſeparated or enriched with beautiful mouldings, grouped together with the refined ſkill and taſte of a practiſed architect. The mouldings, bands, or faſcias, the ſwelling knops or boſſes and vaſe-like forms, which follow each other in rich profuſion, yet with ſuch judicious ordonnance of deſign, are all enriched

the moſt minute and elaborate work; on the cover are ſix boſſes in which are repreſented an oſtrich, eagle, and other birds, and a border of a fox, hare, and hounds; the cover is ſurmounted by a ſtatuette of Jupiter, and the cup reſts on a boſſed ſtem of rams' heads and flowers. The foot, trefoil-ſhaped, is admirably ornamented with a border of animals; underneath the foot of this ſplendid ſpecimen of German goldſmith's work, is a beautiful medallion, with a profile portrait of a man, executed in a moſt life-like and perfect manner, inſcribed "Georgen Roemer ano 1580." It is uncertain whether this medal repreſents the poſſeſſor or perſon for whom the cup was made, or the artiſt, moſt probably the former. The work itſelf bears reſemblance to the authenticated productions of the celebrated Augſburg artiſt goldſmith, Chriſtopher Jamnitzer. Height, 11⅝ in.

10.

SILVER-GILT Salver, deſigned by Stothard, 1814.

Her Majeſty the Queen, Windſor Caſtle.

In the centre is a beautiful compoſition, in high relief, of Bacchus and Ariadne, in a car drawn by four centaurs, holding the thyrſus, tambourine, double pipe, and harp, ſurrounded by vine leaves and grapes; the wide border is ornamented with trophies of muſical inſtruments and maſks, on a trellis of vine leaves and grapes. This magnificent plateau was executed by Rundell and Bridge, for King George IV. when Prince Regent, from a deſign by Stothard; the original drawing for the centre group is now in the South Kenſington Muſeum. The Hall-mark indicates the year 1814. Diameter, 31 in.

11.

CARVED Ivory Triptych, 13th or 14th century work.

G. H. Morland, Eſq. London.

With ſubjects in three ſtages. In the loweſt ſtage is a repreſentation of the Virgin and Child, to whom a biſhop is kneeling, probably the perſonage for whom the work was executed; on one ſide are the Magi, on the other the Preſentation in the Temple. On the next ſtage is the Crucifixion, with repreſentations of the Church and Synagogue at the ends. On the uppermoſt ſtage is the Laſt Judgment; among the figures of the bleſſed may be noticed a biſhop. Theſe ſubjects are all very delicately executed in detached groups, under elegant Gothic canopies. French work, circa 1290. (Soltykoff Collection, No. 236.) Height, 7¾ in.; width, 8½ in.

12.

THE "Foundreſs' Cup." Old Engliſh 15th century Plate.

Chriſt's College, Cambridge.

Silver-gilt Standing Cup and Cover, ornamented with diagonal bands *repouſſé*, with a running enrichment of oak, vine, and roſe leaves; ſimilar bands on the cover and ſtem; a filet of Gothic open work creſting ſurrounds the cover, and a ſimilar filet the baſe; within the cup is a ſhield with the arms of the foundreſs in tranſlucent enamel; the cover is ſurmounted by a hexagonal ornament, with rope and diaper patterns, and having ſix crockets; the flat top engraved with the Tudor roſe. Engliſh (?) work. Second half of 15th century. Height, 12¾ in.; diameter, 6¼ in. Doubtleſs a piece of the plate left to the College by the Lady Margaret Beaufort, Counteſs of Richmond and Derby, mother of King Henry VII. She died A.D. 1509, and left all her plate to be divided between Chriſt's College and St. John's.

20.

THE "Leigh Cup." Old Engliſh Plate, dated 1499-1500.

The Mercers' Company, City of London.

Silver-gilt Grace Cup and Cover, ornamented with croſſed bands, and in the panels are maidens' heads and flagons, the badges of the Mercers' Company. The foot reſts on three flagons, and has a deep chaſed border, with a pierced trefoil enrichment. On the cover are the arms of the City and the Company, ſurmounted by a maiden ſeated with a unicorn reclining in her lap, the word "Deſyer" on its ſide. Round the cup and cover are bands of blue enamel with letters of ſilver:—

"To elleƈt the maſter of the Mercerie hither am I ſent,
And by Sir Thomas Legh for the ſame intent."

The Hall-mark anſwers to the year 1499-1500.

21.

CARVED Ivory Croſier-head. Engliſh work, 14th century.

Philip H. Howard, Eſq. Corby Caſtle.

On one ſide is a repreſentation of the Virgin and Child, ſeated, and attended with angels; below are diminutive figures of the Three Kings; on the other ſide is our Lord, ſeated in judgment between two angels bearing emblems of the Paſſion; at his feet are human figures iſſuing from their tombs. The upper part of the crook is pierced and compoſed of very elegant running ſcrolls of foliage; on the knop are the Twelve Apoſtles arranged under ſix canopies, with two niches in each. Engliſh work, circa 1300. Height, $10\frac{1}{8}$ in.

22, 23.

ROSEWATER Ewer and Salver. Engliſh work, dated 1579 and 1581.

The Duke of Rutland.

The neck and body of this remarkable Ewer are formed of four broad rings or cylinders of oriental agate, cut out of the ſolid, with ſilver-gilt bands between, *repouſſé* with terminal figures, horſes, maſks, and fruit. At the top of the vaſe are tritons and dolphins in cartouches, ſnail-ſhells, fruit, and flowers; on the bottom are depiƈted maſks, a lobſter, bird, tortoiſe, &c. The mounts are connected by four projeƈting female terminal figures, ending in ſcrolls. The handle is formed by the head and body of a male figure, and terminates in twiſted ſerpents' tails. Under the lip a female maſk. The circular foot is *repouſſé* with lions' claws, maſks, and fruit between, with a boſs of four projeƈting eagles' heads. The Hall-marks are, the leopard's head, lion *paſſant;* maker's mark of trefoils and Roman capital B for 1579. Height, $15\frac{3}{4}$ in.

The Salver, in ſilver-gilt, is circular, 18 in. in diameter. On the border are inſerted eight oval pieces of agate, with *repouſſé* maſks, birds, ſea-horſes, fruit, and flowers. The ſunk centre has a raiſed boſs, in which is alſo a circular piece of agate; eight oval agates ſurround it. The field is filled with *repouſſé* ſcrolls, arabeſques of birds, winged figures, &c. It has the ſame Hall-marks as the Ewer, except the letter indicating the date, which is a Roman capital D, denoting the year 1581.

with the moſt beautiful inlaid patterns, foliated arabeſques, interlaced fret work, guilloches, chain patterns, roſettes, &c. ſucceeding each other with endleſs variety. In the preſent ſpecimen, the loweſt ſtage above the baſe is flanked by three boldly modelled maſks in high relief, ſerving as brackets to ſupport ſmall pedeſtals, on each of which ſtands a ſtatuette of a naked amorino in full relief. The other ornaments in relief conſiſt of pecten ſhells, pendent garlands of leaves, lions' heads, projecting conſoles or brackets, circular raiſed boſſes, ſmall pilaſters, &c.

The three amorini hold ſhields, on two of which are the ciphers of *Henri deux*, and on the third the arms of France; three *fleurs-de-lys*, on a ſhield ſurmounted by a crown. On the raiſed umbilicus or centre of the foot, rendered viſible by oval openings, cut in the loweſt ſtage of the ſtem, is moreover a large ſhield of arms, ſurrounded by the cordon of the Order of St. Michel, apparently enſigned by a ducal coronet; the charge is a croſs between ſixteen eagles, the arms of the celebrated Conſtable Anne de Montmorenci, for whom the piece was doubtleſs made. An additional evidence of this ownerſhip is ſeen in the fact, that the knotted diaper on the loweſt ridge of the ſtem contains the letter A, repeated in the middle of each of the ſpaces of the pattern. Height, 12⅜ in.

17, 18.

THE Shrine of St Manchan, or St. Monaghan. Iriſh work, 12th century.
The Right Rev. Biſhop Kilduff.

A coffer of yew, the ſides ſloping together from the baſe upwards to a ſteep roof-like ridge; mounted in gilt braſs or bronze; ſtanding on four legs, from three of theſe project ſtrong braſs rings, 3 in. diameter, through which ſtaves to carry the ſhrine might have been paſſed; the fourth ring is wanting. On each of the ſloping wooden ſides is riveted a bronze ornament in form of a Greek croſs, 19¼ in. by 18½ in., with hollow hemiſpherical boſſes at the ends of the limbs, 3¾ in. diameter, engraved with interlaced patterns; a ſimilar large boſs in the centre of each croſs ſeems to have been ornamented with ſilver-gilt *repouſſé* plaques, one of which, ſhowing a leaf ornament, remains. Beneath the limbs of one of the ſides of the croſſes are riveted 10 bronze figures of ſaints, gradually diminiſhing in ſize from 6½ in. to 5 in. The angles are bound with braſs, ſupported by groteſque animals' heads, with eyes formed of dark enamel or glaſs, four of which, and fragments of others, remain. Along the baſe of the ſhrine the interſpaces are filled with oblong pieces of *champ-levé* enamel, 1½ in. long by ⅝ in., the colours, deep yellow and red, in angular patterns; four pieces of ſimilar enamel ornament the limbs of each of the croſſes. The wood of the coffer is now uncovered over all the remaining ſurface of each ſide. The triangular ends are filled with braſs plaques, chiſelled with interlaced lacertine patterns in relief; framed in an edging 1 in. wide of engraved braſs. This very remarkable monument of ancient Iriſh art appears to belong to the ſame period, and perhaps to the ſame workſhop, as the "Croſs of Cong," now in the Muſeum of the Royal Iriſh Academy, and of which full-ſized coloured drawings are exhibited near the ſhrine; it was in all probability made in the beginning of the 12th century.

19.

SILVER-GILT Standing Cup, in form of a "Pelican in her piety." Old Engliſh plate, dated 1579. *Sir Stephen Glynne, Bart.*

The cover opens at the wings; the ſtem is ornamented in *repouſſé* work with maſks and three detached ſcrolls; the foot with hunting ſcenes, and egg and tongue borders. Old Engliſh work. Uſual Hall-marks, with Roman capital B of 1579; maker's mark, a bird. Height, 15½ in.

body are four cartouches of the ſeaſons: Spring is ſymbolized by a female ſeated in a garden ſurrounded by flowers; Summer by a female reaping corn; Autumn by Bacchus on a tun gathering grapes; and Winter by an old man warming himſelf by a fire; theſe are ſeparated by maſks and other details. Above theſe, ſeparated by double guilloche borders, are fiſh, lobſters, dolphins, &c. Under the ſpout is a large maſk; behind the handle, on the neck of the vaſe, are interlaced ſerpents; the whole connected and diverſified by the richeſt and moſt beautiful arabeſques. Height, 11¼ in.

The Salver has in the ſunk centre, a raiſed boſs of maſks, ſerpents, and cartouche ornaments, around which are eight compartments of ſubjects from Scripture hiſtory, linked together by female maſks and the moſt ſplendid cartouche ornament; and on the wide border are eight other Scriptural ſubjects in medallions, with female maſks between, divided by a double guilloche border. Diameter, 20½ in.

Theſe ſuperb maſter-pieces, (than which there are probably no finer ſpecimens of Italian *cinque-cento* plate,) are moſt likely by a great Florentine goldſmith, working circa 1560-70. They have been aſcribed to Benvenuto Cellini, and are in every reſpect worthy of his great reputation. The general character of the deſign is, perhaps, however, ſomewhat later than that of Cellini, whoſe manner belongs decidedly to the firſt, rather than to the ſecond half of the *cinque-cento*. It may be doubted, indeed, whether Cellini, whoſe eſtimate of his own powers is not altogether borne out by his authentic works, which now remain to us, ever achieved any work in ſilver of ſuch admirable deſign and perfect execution as the preſent. At the period of the production of theſe pieces, Cellini had abandoned the goldſmith's art for that of ſculpture on a grand ſcale, and, moreover, the amazing executive ability of the latter *cinque-centiſti* had ſomewhat eclipſed the ſimpler and ſeverer productions of the earlier maſters. Cellini's celebrated ſalt-cellar, now in the Imperial Collection at Vienna, and which, by his own ſhowing, was one of his principal works, would ſcarcely be thought to gain by compariſon with the preſent truly admirable pieces of plate. Theſe pieces were purchaſed at Florence by George, third Earl Cowper.

28.

PAIR of ſilver-gilt Flagons.

The Corporation of Briſtol.

Richly decorated with *repouſſé* and chaſed ornament in three bands, conſiſting of foliated arabeſques, feſtoons of fruit and flowers, encloſing ſtrap-work cartouches, within which are ſea-monſters. The lids ſimilarly ornamented. Round the top of the drum of each is engraved the following inſcription:—"*Ex dono Johañis Dodridge, Recordatoris Civitatis Briſtoll*, 1658," and in front is the ſhield of arms and creſt of Dodridge, viz., ar. two pales wavy gu. (?) between nine croſſes croſſlet gu. (?) three, three, and three. *Creſt*, a lion's head eraſed gu., murally gorged or. The plate-mark on each is of the year 1634. Height, 14¾ in.; diameter of baſe, 7½ in.

29.

SILVER-GILT Incenſe Burner.

The Earl of Cheſterfield, Bretby Park.

Forming a circular perforated drum, raiſed on an open baluſtrade, and encircled above by a ſomewhat ſimilar but ſmaller baluſtrade, which carries the rich crown-ſhaped cover; the drum is chaſed and engraved in a perforated pattern of moſt elaborate minuteneſs, the principal motive of which is a coronet ſurmounting a monogram, formed of the letters V.V.S.S.; theſe in turn are ſupported by branches of fruit and flowers, with birds; the domical cover, in form of an imperial crown, conſiſts of a circlet of 14 *fleurs-de-lys*, each alternately forming the baſe of the arched ribs which ſuſtain the terminal *fleurs-de-lys*, the whole reſting on feet formed of eagles with outſpread wings. French or Italian work, circa 1630. Height, 9½ in.; diameter of baſe, 4¾ in.

24.

SILVER-GILT Salt Cellar. Engliſh work, circa 1500.

Corpus Chriſti College, Oxford.

This piece is hexagonal, and hourglaſs ſhaped, with portions of open-work riveted on over the whole ſurface. The open-work is formed of foliated arabeſques, encloſing various animals, pelicans, hares, deer, and do ; the various patterns occur more than once; the pelicans refer to the arms and title of the College. The centre is occupied with a hexagonal band of green tranſlucent enamel over a diapered foil, on each panel of which is repeated a group of the Virgin and Chriſt in ſtamped ſilver-gilt, the angles finiſhed with lions. The cover is of the ſame work, ſet or hung with pearls, three of them pendant from pelicans' heads, and having a facet-cut cryſtal at top; the open-work repeats the patterns uſed on the body of the ſalt, with the exception of two compartments, one of which has the Virgin throned; the other a Demi-angel bearing a Scroll, both ſurrounded by arabeſque work. Round the ſalt and cover are narrow ſtamped bands of a running enrichment, compoſed of portions of ornament repeated in lengths of $\frac{3}{8}$ of an inch, each piece having a Gothic R, a pelican, and another letter G or E; the R would ſeem to refer to the donor's name, Richard; occaſionally the ſtamp forming the pattern has been reverſed. Engliſh (?) work, about 1500; given to the College, by Biſhop Fox, the founder, about 1517. Height, $11\frac{3}{4}$ in.; diameter, $4\frac{1}{4}$ in.

25.

EWER, or "*Aiguière*," in *Henri deux* ware.

Sir Anthony de Rothſchild, Bart. London.

This ſplendid ſpecimen and the very ſimilar ewer, alſo in the ſame rich collection, may perhaps be referred to the latter years of the artiſt's labours. The body of the Ewer, the neck, and ſcroll or ſhell ſhaped mouth of the piece, are all covered with the moſt taſteful and intricate interlaced arabeſques, of a great variety of patterns, alternating in zones, ſeparated by ſkilfully contraſted and delicately wrought torus mouldings. Four maſks in relief are affixed at the middle of the body of the Ewer, from which hang feſtoons of drapery, alſo in relief, and enamelled in blue and green tints. The inlaid ornamentation is of two colours, viz , the dark brown, and dark red or burnt ſienna tint, alternating in the different zones. The handle is ſomewhat maſſive; the upper part forms a female figure, bending forward over the mouth of the Ewer, and reſting with outſtretched arms on the margin, the lower extremity forms a ſquare terminal pedeſtal curved to the requirements of the handle. The piece altogether has a marked architectural character of the richeſt French Renaiſſance deſign, diſtinguiſhed nevertheleſs by a ſtriking originality of conception.

This Ewer was purchaſed at the Strawberry Hill Sale (1842) for 19*l.* 9*s.*, (12th day, lot 37), deſcribed as "A fine Ewer, with handle of curious old Faenza ware, from a deſign by Giulio Romano, extremely rare and curious." M. Delange values the companion ewer at 30,000 francs (1,200*l.*); the preſent ſpecimen is of equal value, but would probably realize if brought to the hammer at this time a much greater ſum. Extreme height, $13\frac{1}{4}$ in.; diameter at the wideſt part, $4\frac{1}{2}$ in.

26, 27.

SILVER-GILT Roſe-water Ewer and Salver.

Earl Cowper, Panſhanger.

The Ewer is oviform, with a very high handle, in form of a hydra or monſter with three heads, winged body, and fore-legs ending in a ſerpent's tail; at its junction on the vaſe is a bearded maſk. On the

interlaced, and three crescents, the devices of Henri II. of France; these are repeated round the pedestal in gold letters on blue enamel; round the entablature between the columns are a bow, crescent, and the same monograms.

It is surmounted by a cupola supported by six gilt terminal figures; the ground of the dome is enamelled in blue, with devices in gold of bows, arrows, quivers, crescents, &c. detached upon it. At the top is a statuette of Time; beneath the dome is a circular dial of blue enamel ornamented with scrolls, a white circle of numerals, and in the centre the monograms repeated.

The bows, arrows, quivers, &c. were the well-known badges of Diane de Poictiers, and seem to denote that this clock was her property, whilst the recurrence of these badges with the crowned H., the monogram HD. interlaced, and the three crescents, lends great weight to the supposition that it was made for Diane by order of her Royal lover.

The works are enclosed by crystal panels, resting on six gilt balls; above the columns are damascened iron vases. Height 12½ in.

36.

LIMOGES enamel Plaque. By Leonard Limosin.

Henry T. Hope, Esq.

Large quadrangular plate, painted in grisaille, slightly tinted with colours, on a black ground. This remarkable painting represents six acrobats forming a group. It is unsigned, but from its peculiar execution, it may be attributed to Leonard Limosin. An engraving, apparently from this very enamel, appeared in Landon, *Annales du Musée* (1812), tom. iii. p. 65, at which time the enamel was in the collection of M. Cambry. It is attributed by Landon to Jean Cousin, and the design or composition was, in all probability, by him. 17 in. by 12 in.

37.

OLD Sèvres Porcelain Boat-shaped Vase.

Her Majesty the Queen, Buckingham Palace.

Rose Dubarry ground, with scroll feet and handles, medallions of cupids, flowers, and emblems. The top is pierced to hold natural flowers; this superb vase has an elegant perforated quatrefoil cover with raised and coloured flowers. Date, 1757. Height, 17¼ in.

38.

LIFE-SIZED bust of a Laughing Girl, in terra cotta; painted in oil, in imitation of the life. German sculpture, circa 1560. Height, 13 in.

Her Majesty the Queen, Buckingham Palace.

30.

THE "Royal Oak Cup."

The Barber Surgeons' Company, City of London.

This piece, preſented by King Charles II. to the Barber Surgeons' Company, is a Grace Cup of ſilver, 16¾ in. high, in form of an oak tree, the bowl ſupported by the trunk and branches. The whole is chaſed with leaves and garlands, and has four ſhields, on two of which are Latin inſcriptions, recording the royal gift in 1676, and on the other are the arms and creſt of the Company; four gilt bells, in the ſhape of acorns, hang from the ſhields. On the cover, ſurmounted by a crown and the royal arms and ſupporters, are the four royal badges.

31.

OPEN-WORK VASE, in ivory and ormolu, French "*Louis ſeize*" work.

George Field, Eſq. Aſhurſt Park, Tunbridge Wells.

This is one of a pair of Vaſes, in ivory and ormolu, of moſt delicate and highly finiſhed workmanſhip; the interſpaces of the ſlender ivory ribs filled with elegant ormolu floriated patterns; the handles terminate in female heads, and have, above them, exquiſitely wrought ivy wreaths in ormolu; the terminal ornament, of the ſame material, repreſents a twiſted roſe ſpray. Height, 16 in.

32, 33.

TWO Life-ſized terra-cotta Buſts (originally painted in imitation of the life) of Philippe le Beau, Duke of Burgundy, and his wife, Jeanne la Folle, (father and mother of the Emperor Charles V.) *J. C. Robinſon, Eſq. London.*

Theſe admirable portrait buſts, obviouſly modelled from the life, have been aſcribed to Quentyn Matſys. They were formerly in the D'Huyvetter Collection, Ghent. (Philippe, born 1478, died 1506; Jeanne, born 1482, died 1555. Their marriage took place in 1496.)

34.

TRIPTYCH in carved boxwood. Engliſh "Gothic" work, circa 1330.

Lord de Liſle, Penſhurſt.

This rare and very beautiful work was moſt likely executed in ſome one of the great Yorkſhire Abbeys; its ſtyle cloſely reſembling the decorated Gothic architecture of portions of Beverley and York Minſter. It was brought to Penſhurſt, moreover, from Ingleby Manor, another ancient manſion of Lord de Liſle, in Yorkſhire, where it had been, from time immemorial, in the poſſeſſion of the family of Lady de Liſle.

35.

SILVER-GILT damaſcened and enamelled Clock. French work, circa 1550.

The Earl of Home.

This exquiſite work is in the form of a circular temple, ſurrounded by ſix Ionic columns in iron, damaſcened with gold wreaths, and the initial in ſilver of the letter H crowned, the monogram HD or HC

Of the two plaques, one contains a beautiful and highly finiſhed figure of Cupid with flying drapery, holding a ſail or banner, ſtanding on a globe in the ſea. This is an enamel on white ground, the fleſh ſlightly tinted red, and the background a bluiſh grey, evidently one of the rare and beautiful pieces of Leonard Limoſin's new manner. 1¾ in. by 1⅝ in. The other is an exquiſite little plaque on the uſual black ground, with griſaille figures, the fleſh and hair being ſlightly tinted. It repreſents a compoſition of four figures: a man in the nude ſleeping amidſt ſtraw at the foot of a tree, from which hangs a label with the date 1540; three draped figures, a man and two females, are apparently about to awake him. Round the margin in gold letters is inſcribed,—

"SECURUS DORMIT PAUPER IM PALEA QUAM DIVES IM PURPUREA."

This plaque is an admirable work by one of the "Anonymes" of the Penicaud ſchool. Width of plaque, 2 in.; height, 1¾ in. Entire height of ſalt to top of figure, 9 in.; diameter acroſs baſe, 4 in.

42.

BINDING, in crimſon leather, of a Manuſcript which belonged to St. Cuthbert. 7th century. *Stoneyhurſt College.*

This moſt intereſting volume is a copy of the Goſpel of St. John, written in uncial characters without ornamentation. According to an ancient note at the top of the firſt leaf, it was found at the head of the corpſe of St. Cuthbert, when his ſepulchre or ſhrine in Durham Cathedral was opened, probably in the year 1105. From the abſence of ornamentation and the peculiarity of the writing, it is not unreaſonable to ſuppoſe that the volume is in the autograph of the prelate himſelf. The very remarkable binding is perhaps coeval with the volume. The book is in the moſt ſurpriſing ſtate of preſervation. (See "Archæologia," xvi. 17.)

43.

THE "Bruce Horn," or tenure Horn of Severnake Foreſt. 14th century. *The Marquis of Ayleſbury.*

A plain polygonal horn of ivory, mounted in ſilver-gilt and enamelled; the two upper bands are decorated with quadrangular panels encloſing figures of animals, with a ground in tranſlucent enamel, repreſenting landſcapes; round the mouth is an arcade with birds. The belt is ſtudded with enamelled plates, with the arms of the Earls of Moray, probably thoſe of Thomas FitzRandolf, nephew to Robert Bruce, and Regent of Scotland, who died in 1331. (See "Archæologia," vol. iii. pl. vi.) Length, 2 ft. 2 in.

44.

EWER in ſardonyx, mounted in enamelled gold, and ſet with jewels. Italian, 16th century. *A. J. B. Beresford Hope, Eſq.*

The body of the vaſe is formed of two flattened oval pieces of ſard, of a rich dark brown colour, carved with convex flutings radiating from the centre, 5 in. wide, by 3¾ in. high; it is encircled round the ſides by gold enamelled framework, forming rich arabeſques, ſcroll-work, flowers, &c., in pierced work, ſet with diamonds and rubies; on each ſide of the ſardonyx centre are projecting female heads in gold, with helmets ending

39.

LIMOGES enamel Caſket, mounted in ſilver-gilt.

Martin T. Smith, Eſq., M.P.

Compoſed of five plates of enamel, ſet in ſilver-gilt, of beautiful and elaborate deſign, ornamented at the corners with four balls of lapis lazuli. The enamels are painted in griſaille, without fleſh tints, on a black background; on each plate are two half-length figures repreſenting ſybils with their names inſcribed. They are divided from each other by a tree or flower in gold. In one of the angles at the top are the initials I P. This may poſſibly be the work of Jean Poillevé, who was a goldſmith as well as an enameller. (Bernal Collection, 1,565.) Length, 5⅞ in.; height, 5¼ in.

40.

CARVED box-wood Statuette, aſcribed to Albert Durer.

The Rev. Walter Sneyd, Denton Houſe, near Oxford.

A figure of an aged man in the nude, his head upturned, a drapery round his loins; carved in box-wood in the moſt admirable and life-like ſtyle, with the utmoſt perfection of detail. It is no derogation from the reputation of the greateſt of all the German artiſts, Albert Durer, to aſcribe this moſt precious little work to him; it is at all events difficult to aſcribe it to any other leſs eminent hand. Its general ſtyle indicates it to have been executed ſomewhere about 1520; the action or character repreſented is not obvious. Height, 6¼ in.

41.

SALT-CELLAR in ſilver-gilt and Limoges enamel.

Paul Butler, Eſq. London.

This moſt beautiful ſpecimen of goldſmith's work of the French renaiſſance, has, notwithſtanding its ſmall dimenſions and unuſually delicate and fragile character, deſcended to us in a ſingularly perfect and unaltered ſtate. It conſiſts of a nearly cubical pedeſtal of architectural deſign, ſomewhat reſembling a claſſical altar; the dado or body of the pedeſtal has a baſe mould at bottom and cornice at top, both of the ſame profile (forming at top a cymatium, reverſed at bottom). It is enriched with an elegant acanthus leaf produced by ſtamping; at each angle of the dado is a ſlender detached circular ſhaft, ſtanding on an equally ſlender ſquare pedeſtal, finiſhed with delicately wrought mouldings; at top this is capped by an elegant ſcroll conſole, terminating under the angle of the cornice; at bottom it reſts on a foliated ſcroll, which forms the upper part of a lion's paw, ſerving to elevate the entire piece on four feet: the hollow for the ſalt is on the ſummit; on it, however, ſits an elaborate cover forming a low ſquare faſcia, with ſtamped arabeſque work, ſurmounted by a projecting flat plinth or cornice, on which is formed in the centre a low dome or cupola; this latter is admirably enriched with *repouſſé* ſcroll-work, chiſelled in the higheſt relief, the triangles being engraved with arabeſques. Four ſea-horſes ſurmount theſe, and connect it with a vaſe in jaſper, finely ſurmounted by a ſmall ſtatuette of Neptune with a trident. Two of the ſides of the pedeſtal are filled in with enamel plaques, and two with claſſical buſts, in the higheſt poſſible relief, projecting from medallions ſurrounded by wreaths of leaves, the angles filled in with beautiful engraved flat arabeſques. One medallion is inſcribed:—

"Imperator Cæſar Veſpaſianus Auguſti."

And the other a female,—

"Flavia Domicilla Veſpaſianus Imperator uxor."

pearls between; on the flat ivory is laid a ſilver band, inſcribed in Lombardic characters—SOBRII . ESTOTE. Between the words are the letters T. B., with a mitre between, the ſtrings of the mitre paſſing in a knot through the letters, and coupling them together, and on each ſide a pomegranate; this cipher is repeated at the end of the ſentence. On the narrow part of the cover is a plain belt, inſcribed in Roman capitals—FERARE GOD (*ſic*). Above this are two fluted boſſes, with pearls and garnets between, ſurmounted by a figure of St. George and the dragon.

The plain hatched bands upon which the lettering occurs, appear to be of the date 1445, but the ornamented borders, &c., bear all the character of work of a century later. The entire height of the cup is 12 in.

It is ſaid to have been preſented to Katherine of Arragon by Sir Edward Howard, Lord High Admiral, and after the death of the Queen it reverted to the Earl of Arundel. It paſſed, with the reſt of the Arundel collections, into the poſſeſſion of the dukes of Norfolk, and by Charles, eleventh duke, was given to Mr. Howard, of Corby, in whoſe family it ſtill remains.

47.

COLOSSAL Buſt in terra-cotta, of Lorenzo de Medici "Il Magnifico." Contemporary 15th century Florentine ſculpture. *Lord Taunton, Stoke Park.*

This ſtriking work has been attributed to Michael Angelo; and, although it is juſt poſſible that Michael Angelo may have executed it in his early youth, it is more likely to be the work of a matured quattrocento ſculptor, perhaps indeed of Andrea del Verrocchio, to whoſe powerful naturaliſtic ſtyle it has much reſemblance. Height, 2 ft. 1 in.

48.

TRIPTYCH, or miniature Altar-piece, minutely carved in boxwood, with its ancient ſtamped and inciſed leather caſe. Flemiſh work, circa 1490.

Lord Edward Fitzalan Howard.

In addition to the carvings of the interior of the triptych, which are in two heights or diviſions, the outſides of the doors are alſo elaborately carved in lower relief; the principal ſubject being the Crucifixion. The Reſurrection, the Betrayal, the Angelic Salutation of the Virgin, and other ſcenes, may alſo be noted. The elaborate architectural baſe of the monument reſts on ſtatuettes, being emblems of the Evangeliſts in full relief. The beautiful ſtamped leather caſe in which the object is preſerved, and which was made for it, is ornamented with a ſtem of jeſſe and the richeſt ſcroll foliage. Height, 7¾ in.; width acroſs the doors, 5 in.

49.

PEN Drawing by Hans Holbein, a deſign for a cup ſaid to have been executed for Queen Anne Boleyn. *The Bodleian Library, Oxford.*

The cup itſelf is ſaid to have been carried into Spain by George Villiers, Duke of Buckingham, when he accompanied Charles, Prince of Wales, on his romantic expedition to Madrid.

in ſcrolls; on the upper half are two enamelled gold figures; that under the ſpout is a nude recumbent female, with a zone of rubies and diamonds, and on the oppoſite ſide is the head and body of a man terminating in two dragons' tails; on the head of this laſt figure ſtands a cockatrice or monſter, with the head, body, and wings of a dragon, and bird's legs, forming a handle, which reaches high above the mouth of the vaſe, its neck and head curved downwards; between its wings a cupid is ſeated holding a pair of reins, enamelled with green, yellow, and black; the wings of the monſter are ſet with rubies and diamonds, and on the neck and back is a row of opals: the ſpout is in ſhape of a trefoil leaf, the upper part of which has tranſlucent leaves on gold ground; underneath the lip is a large maſk, enamelled white, ſurrounded by diamonds; the neck of the vaſe is alſo ſet with rubies, and a ſmall coloured maſk in the centre. The ſtem is formed of two birds at the ſides, with a terminal figure of Pan between, ſet with rubies and turquoiſes; the foot is an oval piece of ſtriated onyx, with a rich border of enamelled leaves, ſet with vertical lines of emeralds with a ruby between each line. Extreme height, 10⅜ in. Italian work of the 16th century.

This magnificent Ewer is ſaid to have formed part of the crown jewels of France, before the firſt revolution.

45.

CABINET or Secretaire in marqueterie, mounted in ormolu. French Louis XVI. work. *The Duke of Hamilton.*

The panel in the upper part contains an oval medallion in ormolu: ſubject, a trophy or group of doves, a quiver of arrows, garland of flowers, &c.; the lower panels, in marqueterie, are ornamented with elegant arabeſques, wreaths of natural flowers, &c. The ſignature of the artiſt, "Rieſener fe., 1790," is viſible in the right hand lower corner. Height, 4 ft. 9 in.; width, 3 ft. 6 in. This piece of furniture, with two others *en ſuite* at Hamilton Palace, were executed for Queen Marie Antoinette. The marqueterie, as indicated by the ſignature on the cabinet, is the work of the celebrated *ébéniſte* Rieſener, while the ormolu mounts are believed to be by the equally famous *ciſeleur* Goutière.

In both ſpecialities is diſplayed the utmoſt perfection of deſign and execution at the culminating period of French decorative art, and in all probability this ſuite of furniture, as a whole, is the moſt important and beautiful work of its kind produced in the age of Louis XVI.

46.

THE "Grace Cup of Thomas à Becket," in ivory, mounted in ſilver-gilt. *Philip H. Howard, Eſq. of Corby Caſtle.*

This intereſting relic is of ivory, with a flat ivory cover mounted in ſilver-gilt. It has a broad ſilver-gilt band at top, with an inſcription in Lombardic characters—VINVM . TVVM . BIBE . CVM . GAVDIO, on a hatched ground, and above a border of croſſes and pellets; beneath is alſo a ſimilar border and fringed edge. The only Hall marks remaining on this band are a Lombardic letter H. of the year 1445, and a croſs or ſtar of ſix points (the croſs of Aquitaine?). The ſtem is of ivory, reſting on a high ſilver foot, the upper part of which has an upright pierced trefoil border and corded belt; below is a plain moulding, originally ornamented with *appliqué* cherubs and jewels alternately, ſome of which ſtill remain. Below this again is another upright pierced border of maſks, and ſcrolls of roſes and thiſtles, finiſhing towards the edge with borders of croſſes and pellets, and corded and pearled lines. The cover has two open-work borders of vaſes and ſcrolls, and maſks ſet with garnets and

Thurston Thompson Photo.

Published by P. & D. Colnaghi, Scott & Co. 15 & 9, Pall Mall, East. London. 10 Dec. 1862.

№1

CHAIR OF STATE IN WROUGHT & CHISELLED IRON.

MADE BY THOMAS RUKER, OF AUGSBURG, 1574.

LORD FOLKESTONE, LONGFORD CASTLE.

Special Exhibition at the South Kensington Museum 1862.

50.

PLAQUE or Picture in Limoges painted enamel, by one of the Penicaud family, circa 1540. *T. Gambier Parry, Esq. Highnam Court, Gloucestershire.*

A quadrangular tablet, painted in grisaille, with partial rose-coloured flesh-tints; subject, the ECCE HOMO. Christ is seated on the tomb, supported by the Virgin, St. John, and St. Mary Magdalen; in the background, St. Peter and another Apostle; in front, two angels holding the pillar and the spear. At the lower part, in gold, "P. I." (Penicaud junior). At the back is the P. L. stamp used by the Penicaud family. $10\frac{7}{8}$ in. by $8\frac{1}{4}$ in.

CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS, TOOKS COURT, CHANCERY LANE.

C. Thurston Thompson Phot.

Published by P. & D. Colnaghi, Son & Co. 13 & 14, Pall Mall, East, London.

N° 2

"BIBERON" OR WATERPOT,

IN FAIENCE DE HENRI DEUX, CIRCA, 1640-50.

ANDREW FOUNTAINE ESQ: NARFORD HALL, NORFOLK.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson, Phot.

Published by P & D. Colnaghi, Scott & Co. 13 & 14 Pall Mall East, London. 20 Dec. 1862.

No. 3.

GOTHIC SILVER GILT PROCESSIONAL CROSS.

H. R. H. THE DUKE D'AUMALE.

Special Exhibition at the South Kensington Museum. 1862.

Nº4

BRONZE GROUP OF SAMPSON SLAYING A PHILISTINE.

BY ADRIAN FRIES. DATED 1623.

THE NATIONAL GALLERY OF EDINBURGH.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson. Phot. Published by P. & D. Colnaghi, Scott & Co. 13 & 14, Pall Mall, East, London.

№ 5

SILVER GILT SALT CELLAR.

OLD ENGLISH WORK, DATE 1495.

NEW COLLEGE, OXFORD.

Special Exhibition at the South Kensington Museum, 1862.

J. Hair from Thompson's Phot.

Published by Peter D. Cunningham Scott & Co. 13 & 14 Pall Mall East London. 1862.

No 6

SHIP "VAISSEAU A MÂT"

IN OLD SEVRES PORCELAIN.

HER MAJESTY THE QUEEN, BUCKINGHAM PALACE.

Special Exhibition at the South Kensington Museum 1862.

Nº 7.

CARVED IVORY TANKARD.

MOUNTED IN SILVER GILT. FLEMISH WORK. 17TH CENTURY.

ROBERT NAPIER ESQ: WEST SHANDON, DUMBARTONSHIRE.

Special Exhibition at the South Kensington Museum 1862.

Thurston Thompson del. Phot. Published by P. & D. Colnaghi, Scott & Co. 13 & 14 Pall Mall East, London.

Nº 8

THE "FALCON" CUP.

IN SILVER GILT, CIRCA 1550.

CLARE COLLEGE, CAMBRIDGE.

Special Exhibition at the South Kensington Museum, 1862.

C. Thurston Thompson. Photo. Published by P. & D. Colnaghi, Scott & Co. 13 & 14, Pall Mall, East, London.

№ 9

SILVER GILT STANDING CUP & COVER,

GERMAN WORK, DATED, 1580.

THE DUKE OF HAMILTON.

Special Exhibition at the South Kensington Museum 1862.

Nº II

CARVED IVORY TRIPTYCH.

13TH OR 14TH CENTURY WORK.

G. H. MORLAND ESQ: LONDON.

Special Exhibition at the South Kensington Museum 1862

C. Thurston Thompson Phot. Published by P. & D. Colnaghi, Scott & Co. 13 & 14, Pall Mall, East, London.

N°12.

THE "FOUNDRESS" CUP.

OLD ENGLISH, 15TH CENTURY PLATE.

CHRIST'S COLLEGE, CAMBRIDGE.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson, Phot.

Published by F. & D. Colnaghi, Scott & Co. 13 & 14 Pall Mall, East, London, 30 Dec.r 1862.

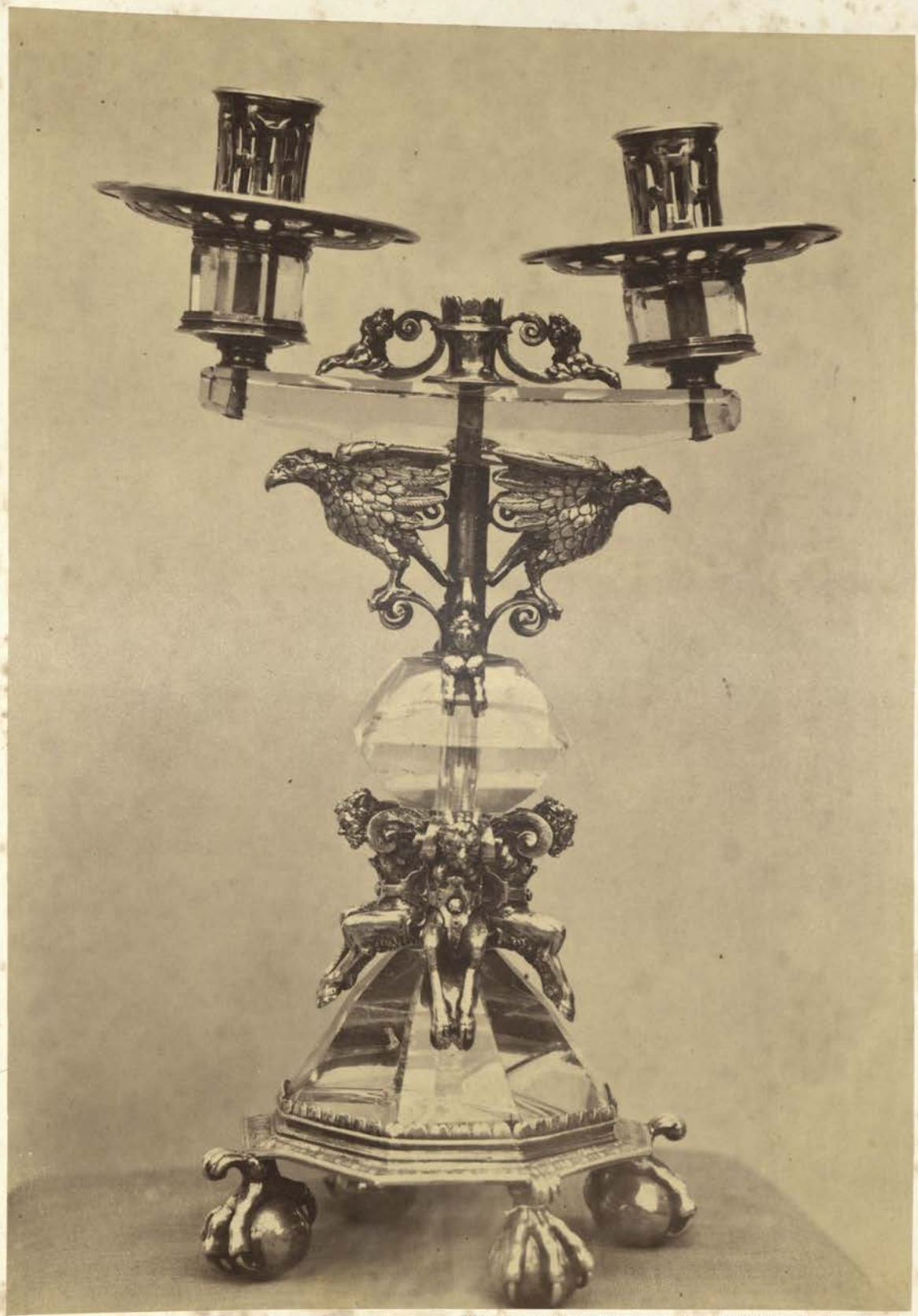
N.º 13

SILVER GILT CUP AND COVER.

ENGLISH WORK, DATED, 1507.

CHRIST'S COLLEGE, CAMBRIDGE.

Special Exhibition at the South Kensington Museum, 1862.



© Thurston Thompson, Phot.

Published by P. & D. Colnaghi, Scott & Co. 13 & 14, Pall Mall East, London. 1st Dec.r 1862.

N.º 14

CANDLESTICK IN ROCK CRYSTAL & SILVER,

ENGLISH ELIZABETHAN PERIOD

E. A. SANFORD ESQ:

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson Phot.

Published by P. & D. Colnaghi, Scott & Co. 13 & 14 Pall Mall East, London. 10 Dec. 1862.

N°15

BRONZE EWER.

ITALIAN CINQUE-CENTO WORK.

THE DUKE OF BUCCLEUCH

Special Exhibition at the South Kensington Museum 1862.

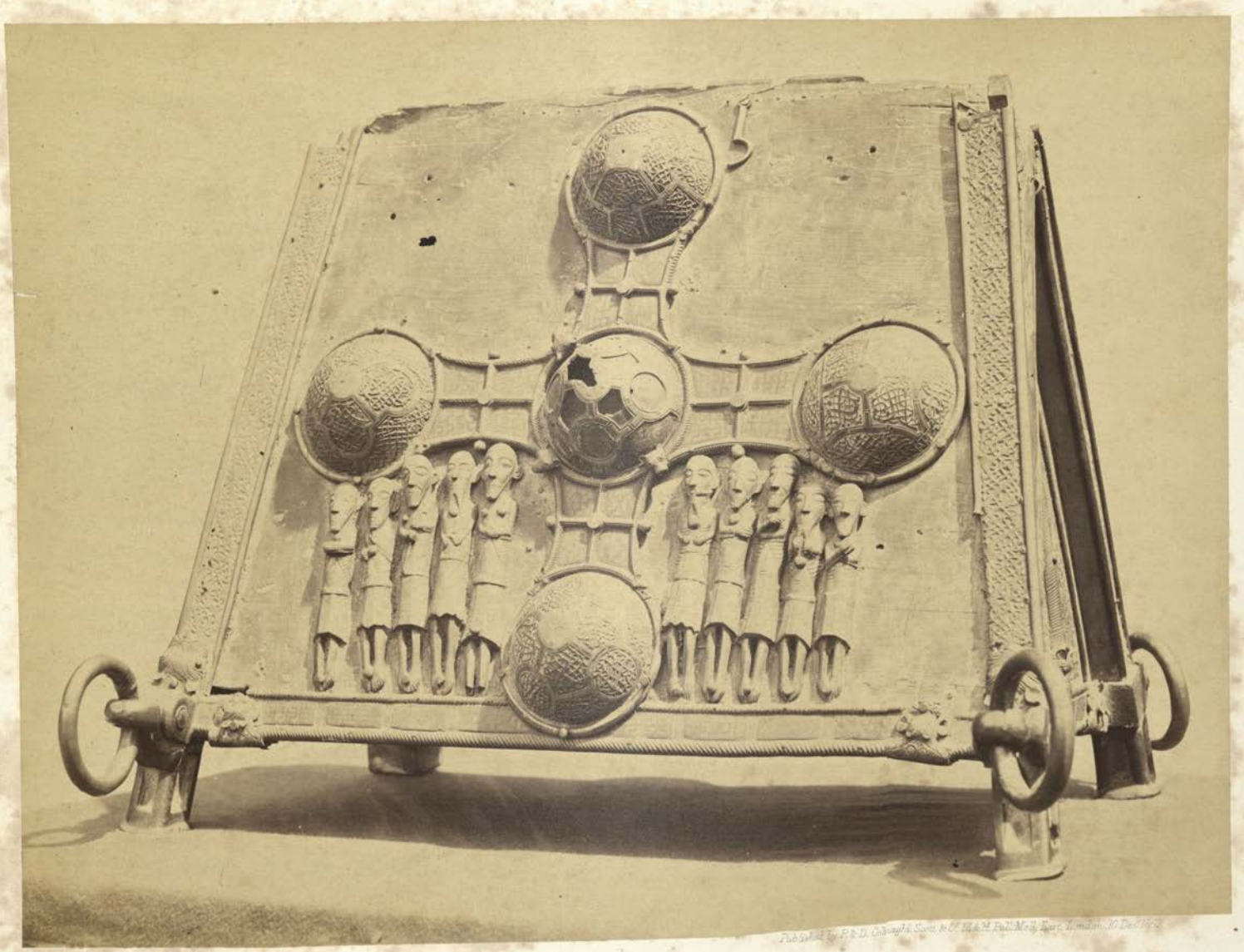
C. Thurston Thompson. Phot. Published by P. & D. Colnaghi, Scott & Co. 13 & 14, Pall Mall, East. London, 10 Dec.r 1862.

N.º16

CANDLESTICK IN HENRI DEUX WARE.

ANDREW FOUNTAINE ESQ: NARFORD HALL, NORFOLK.

Special Exhibition at the South Kensington Museum 1862.



Published by F. & D. Colnaghi, Scott. to H.M. & H.M. Pall Mall East, London. 10 Dec 1862

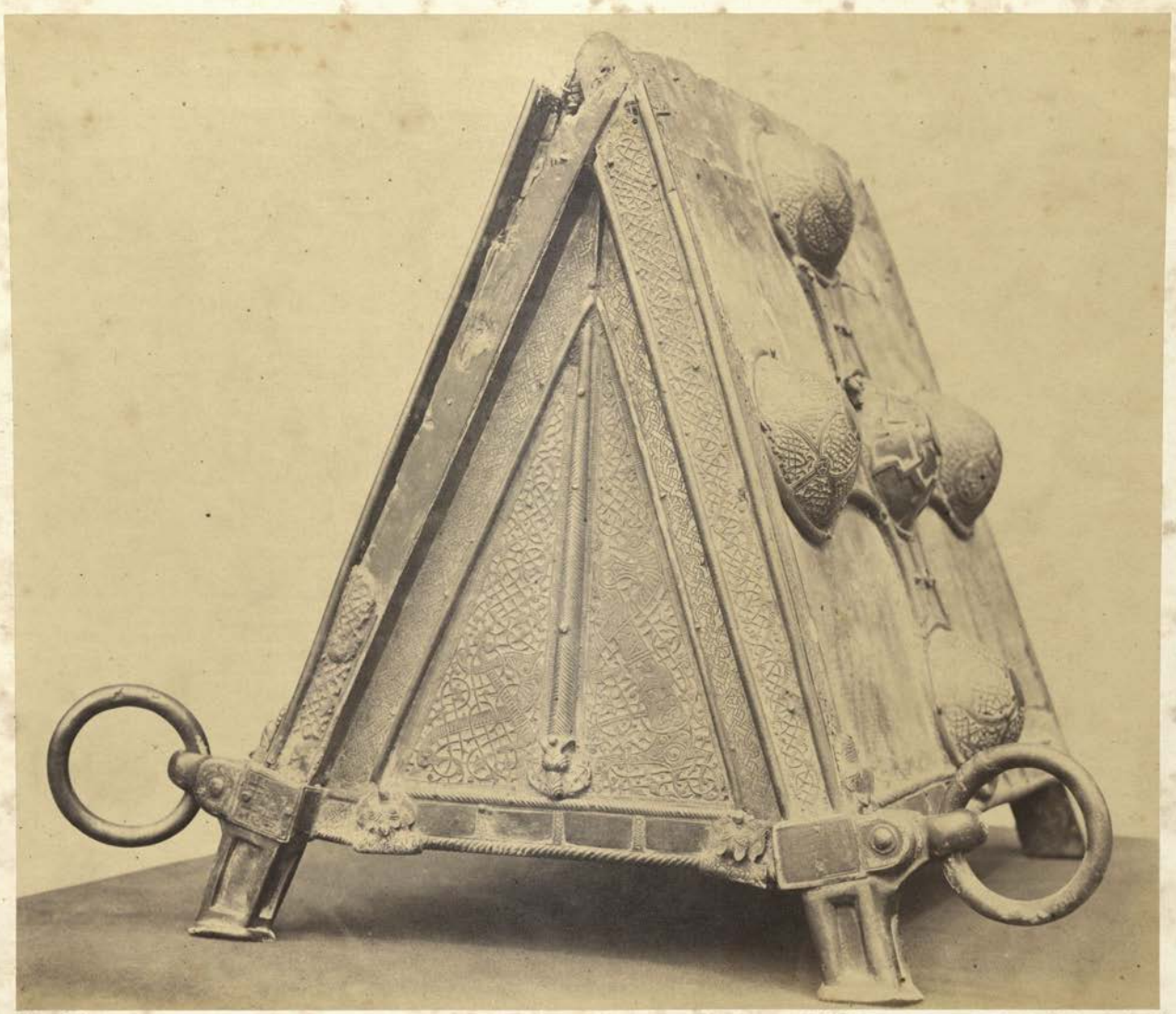
Nº 17

THE SHRINE OF S^t MONAGHAN.

IRISH WORK. 12 TH CENTURY.

THE RIGHT REV^d BISHOP KILDUFF.

Special Exhibition at the South Kensington Museum 1862.



Published by F. & D. Colnaghi, Soho Sq.re & 67 & 68 & H. Pall Mall, East. London. 30 Decr 1857

№ 28

THE SHRINE OF ST MONAGHAN (END VIEW)

IRISH WORK, 12TH CENTURY

THE RIGHT REVD BISHOP KILDARE

Special permission with the South Kensington Museum 1857

C. Thurston Thompson, Photo.

Published by P & D Colnaghi & Co. 13 & 14 Pall Mall East, London, 20 Dec. 1862.

N°19

SILVER GILT STANDING CUP

IN FORM OF A PELICAN IN HER PIETY.

OLD ENGLISH PLATE DATED 1579.

SIR STEPHEN GLYNNE, BART.

Special Exhibition at the South Kensington Museum 1862

C. Thurston Thompson, Phot.

Published by P. & D. Colnaghi, Scott. & Co. 13 & 14, Pall Mall, East, London, 10 Dec. 1862.

№ 20

THE "LEIGH" CUP.

OLD ENGLISH PLATE, DATED 1499–1500.

THE MERCERS' COMPANY, CITY OF LONDON.

Special Exhibition at the South Kensington Museum 1862.

E0913

C. Thurston Thompson, Phot.

Published by P. & D. Colnaghi, Scott & Co. 13 & 14, Pall Mall, East, London. 1st Dec. 1862.

No. 21.

CARVED IVORY CROSIER HEAD.

ENGLISH WORK 14TH CENTURY.

PHILIP H. HOWARD ESQ: OF CORBY CASTLE.

Special Exhibition at the South Kensington Museum, 1862.

C. Thurston Thompson, Phot.

Published by P & D. Colnaghi, Scott & Co. 13 & 14 Pall Mall East. London. 10 Dec. 1862.

Nº 22

ROSE WATER EWER.

ENGLISH WORK, DATED, 1579.

THE DUKE OF RUTLAND.

Special Exhibition at the South Kensington Museum 1862.

Nº 22.

ROSE WATER SALVER.

ENGLISH WORK, DATED 1581

THE DUKE OF RUTLAND.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson, Phot.

Published by P. & D. Colnaghi, Scott & Co. 13 & 14, Pall Mall, East, London.

Nº 24

SILVER GILT SALT CELLAR.

ENGLISH WORK, CIRCA, 1500.

CORPUS CHRISTI COLLEGE, OXFORD.

Special Exhibition at the South Kensington Museum, 1862.

Thurston Thompson, Print. Published by P. & D. Colnaghi, Scott & Co. 14 & 14 Pall Mall, East. London. 10 Dec. 1862.

№ 25

EWER OR AIGUIÈRE,

IN HENRI DEUX WARE.

SIR ANTHONY DE ROTHSCHILD, BART. LONDON.

Special Exhibition at the South Kensington Museum, 1862.

C. Thurston Thompson. Phot.

Published by P. & D. Colnaghi, Scott & Co. 12 & 14, Pall Mall, East, London. 10 Dec. 1862.

N° 26

SILVER GILT ROSE WATER EWER.

ITALIAN CINQUE CENTO WORK.

EARL COWPER, PANSHANGER.

Special Exhibition at the South Kensington Museum 1862.

Thurston Thompson, Phot.

Published by F & D Colnaghi, Scott & Co. 13 & 14 Pall Mall East, London, S.W.

№ 27

SILVER GILT ROSE WATER SALVER.

ITALIAN CINQUE-CENTO WORK.

EARL COWPER, PANSHANGER.

Special Exhibition at the South Kensington Museum 1862.

No. 6.

PAIR OF SILVER GILT FLAGONS.

OLD ENGLISH PLATE. DATED 1668.

CORPORATION OF BRISTOL.

Special Exhibition at the South Kensington Museum 1862.

Thurston Thompson, Photo. Published by F. & F. Colnaghi, Cann & Co. 13 & 14 Pall Mall East, London. 20 Dec. 1862.

SILVER GILT INCENSE BURNER.

FRENCH. CIRCA. 1630.

THE EARL OF CHESTERFIELD, BRETBY PARK.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson Photo. Published by F. & H. Graves, Pall Mall, London.

N° 80

THE ROYAL OAK CUP.

OLD ENGLISH PLATE DATED 1676.

THE BARBER SURGEON'S COMPANY CITY OF LONDON.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson. Phot.

Published by P. & D. Colnaghi, Scott & Co. 13 & 14 Pall Mall, East, London. 10 Dec. 1862.

N°31

OPEN WORK VASE IN IVORY & OR-MOULU.

FRENCH "LOUIS SEIZE" WORK.

GEORGE FIELD ESQ. ASHURST PARK, Nr TUNBRIDGE WELLS.

Special Exhibition at the South Kensington Museum, 1862.

C. Thurston Thompson, Phot.

Published by F. & G. Colnaghi, Scott & Co. 13 & 14 Pall Mall, East, London. 10 Dec. 1862.

№ 32

LIFE SIZED TERRA COTTA BUST OF PHILLIPE LE BEAU,
DUKE OF BURGUNDY.

ASCRIBED TO QUENTIN MATSYS.

J. C. ROBINSON ESQ. LONDON.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson. Phot.

Published by P & D. Colnaghi, Scott & Co 13 & 14 Pall Mall, East. London. 20 Decr 1862.

Nº 38

LIFE SIZED TERRA COTTA BUST OF JEANNÉ LA FOLLE,
DUCHESS OF BURGUNDY.

ASCRIBED TO QUENTIN MATSYS.

J. C. ROBINSON ESQ. LONDON.

Special Exhibition at the South Kensington Museum 1862.

TRIPTYCH IN CARVED BUX WOOD.

ENGLISH GOTHIC WORK, CIRCA 1330.

LORD DE LISLE, PENSHURST.

Special Exhibition at the South Kensington Museum, 1862.

J. Thomson Photo. Published by P. & D. Colnaghi, Scott & Co. 15 & 14 Pall Mall East, London, 20 Dec. 1862.

№ 35.

SILVER GILT DAMASCENED & ENAMELLED CLOCK.

FRENCH WORK CIRCA 1550.

THE EARL OF HOME.

Special Exhibition at the South Kensington Museum 1862.

Thurston Thomason, Phot.

Published by T. & R. Annan & Sons, 15 & 17 Hanover Street, Edinburgh.

№ 36

LIMOGES ENAMEL PLAQUE.

BY LEONARD LIMOSIN.

HENRY T. HOPE ESQ.

Special Exhibition at the South Kensington Museum 1862.

E. Farrant Photographer Bath

Published by J. & C. Underwood Bath & 37 & 38 Pall Mall East London

No. 37

ROSE DU BARRY VASE

OLD SÈVRES PORCELAIN

HER MAJESTY THE QUEEN, BUCKINGHAM PALACE

Special Exhibition at the South Kensington Museum 1862

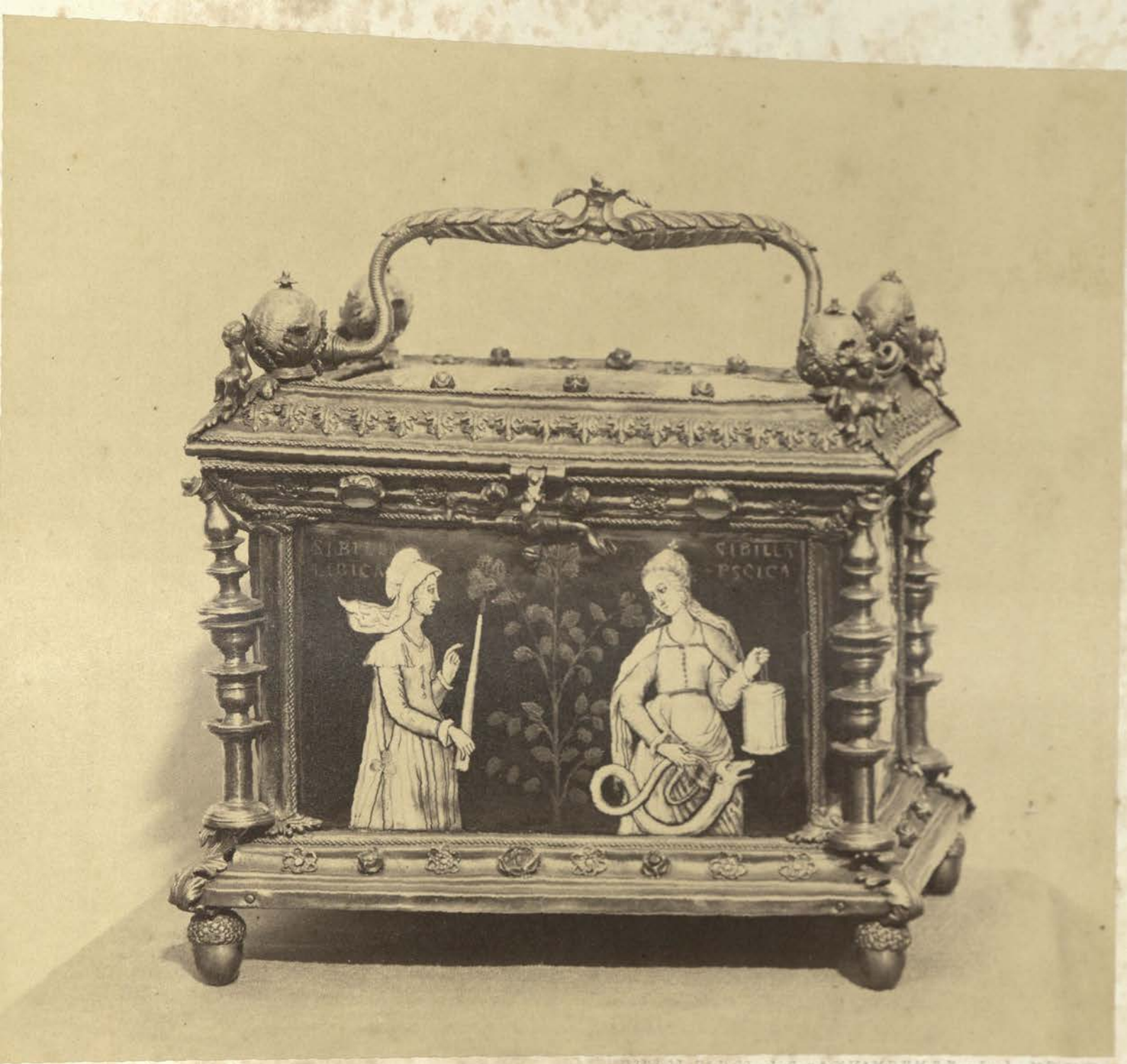
Nº 55.

LIFE SIZED TERRA COTTA BUST

GERMAN SCULPTURE. CIRCA 1560.

HER MAJESTY THE QUEEN, BUCKINGHAM PALACE.

Special Exhibition at the South Kensington Museum 1862.



Thurston Thompson Phot.

Published by [illegible]

N°39

LIMOGES ENAMEL CASKET.

MOUNTED IN SILVER GILT.

MARTIN T. SMITH ESQ. M.P.

Special Exhibition at the South Kensington Museum 1862.

C. Fraser-Thompson, Phot. Published by F & D. Colnaghi, Son & Co. 13 & 14 Pall Mall E. Str. London.

N° 40

CARVED BOX WOOD STATUETTE

ASCRIBED TO ALBERT DURER.

THE REV. WALTER SNEYD, DENTON HOUSE, N^R OXFORD.

Special Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson Phot. Published by P. & D. Colnaghi & Son, 13 & 14 Pall Mall East, London.

№ 41

SALT CELLAR,
IN SILVER GILT AND LIMOGES ENAMEL,
FRENCH WORK, DATED 1540.
PAUL BUTLER ESQ. LONDON.

Special Exhibition at the South Kensington Museum, 1862.

Harrison Thompson Phot.

Published by [illegible]

Nº 42

BINDING IN CRIMSON LEATHER OF A MANUSCRIPT
WHICH BELONGED TO ST CUTHBERT.
7TH CENTURY.
STONEYHURST COLLEGE.

Special Exhibition at the South Kensington Museum 1862.

E. Houston Thompson, Phot.

Nº 44

EWER IN SARDONYX.

MOUNTED IN ENAMELLED GOLD & SET WITH JEWELS.

ITALIAN, 16TH CENTURY.

A. J. B. BERESFORD HOPE ESQ.

Special Exhibition at the South Kensington Museum, 1862.

Pl. 46

CABINET OF SECRÉTAIRE IN MARQUETERIE,
FOUNDED ON THE FURNITURE OF LOUIS 16TH WORK.
FROM THE ORIGINAL IN HAMILTON PALACE.

Exhibition at the South Kensington Museum 1862.

C. Thurston Thompson, Phot. Published by P. & D. Colnaghi, Son & Co. 13 & 14 Pall Mall East. [illegible]

No 48

THE GRACE CUP OF THOMAS A BECKET.

IN IVORY, MOUNTED IN SILVER GILT.

PHILIP H. HOWARD, ESQ. OF CORBY CASTLE.

C. Thurston Thompson, Photo.

Nº 47.

COLOSSAL BUST IN TERRA COTTA OF LORENZO DE MEDICI

CONTEMPORARY 15TH CENTURY FLORENTINE SCULPTURE

LORD TAUNTON, STOKE PARK.

Special Exhibition at the South Kensington Museum 1862

C. Marston Thompson, Phot.

Published by F. & D. Colnaghi, Son & Co. 13 & 14 Pall Mall East, London. [illegible]

N° 48

TRIPTYCH, OR MINIATURE ALTAR PIECE,
CARVED IN BOX WOOD,
WITH ITS ANCIENT INCISED LEATHER CASE.
FLEMISH WORK, CIRCA 1490.
LORD EDWARD FITZALAN HOWARD.

Special Exhibition at the South Kensington Museum, 1862.

C. Thurston Thompson, Photo.

PLAQUE OR PICTURE IN [illegible] ENAMEL
BY ONE OF THE PENICAUD FAMILY, LIMOGES
IN THE POSSESSION OF [illegible] COREY, GLOUCESTER

Special Exhibition [illegible] Loan Collection, 1862

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